Drawings on Stone:
Early European Lithography

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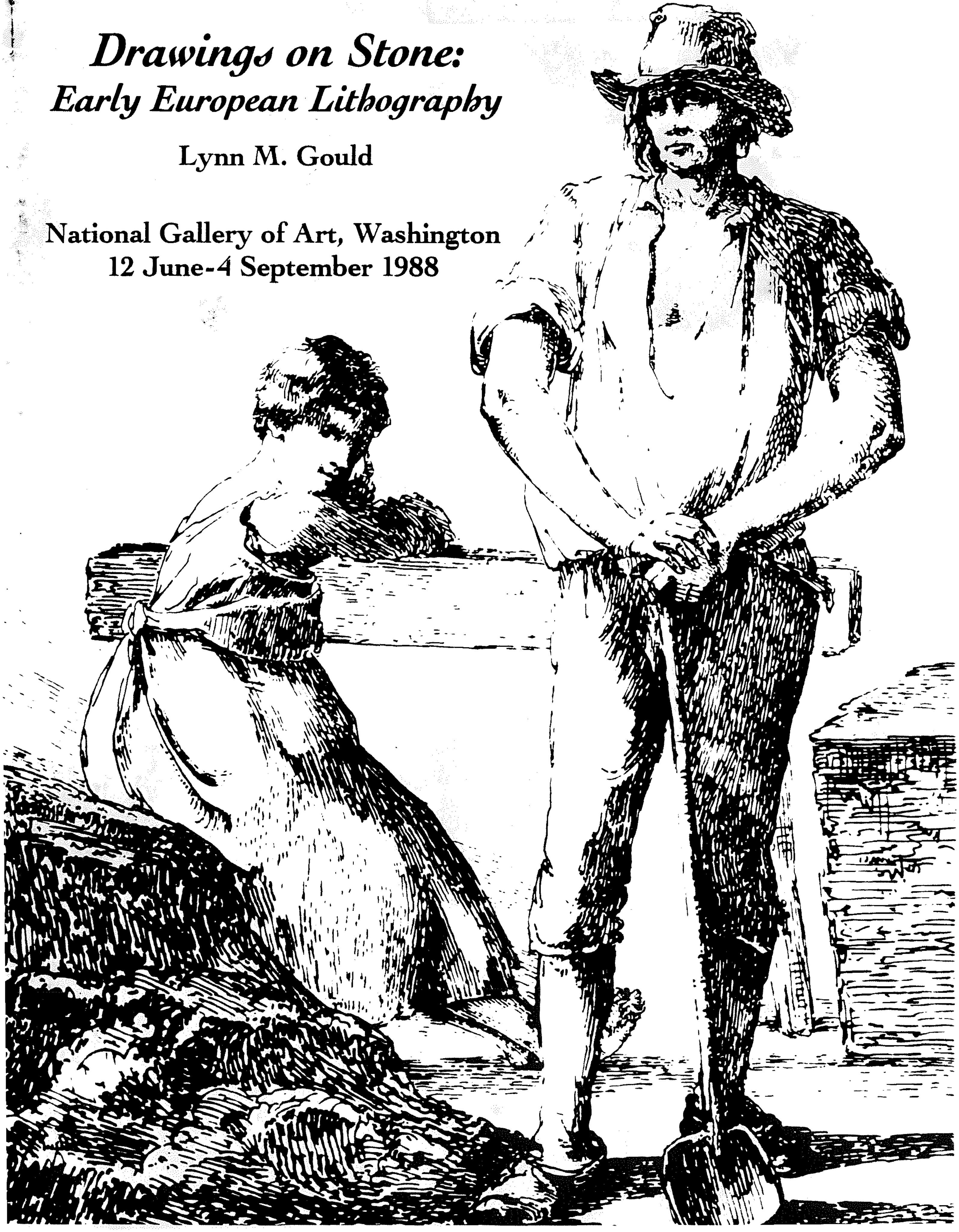

DRAWINGS ON STONE:
EARLY EUROPEAN LITHOGRAPHY

Introduction

Between the years 1796 and 1798 the Bavarian Aloys Senefelder invented lithography, a printing process that revolutionized printmaking. Senefelder developed a method of printing from a flat surface by working with the natural incompatability of grease and water. He selected finely grained Bavarian limestone as the support for an image drawn with a greasy chalk-crayon or with a pen and greasy ink, called tusche. After wetting the limestone surface, Senefelder found that printer's ink adhered to the drawn marks but not to the stone. No longer were printmakers limited to incising lines into the surfaces of metal or wood plates for them to hold ink. One now need only draw on the stone and treat it with gum Arabic to prepare it for printing. For the first time in three centuries a completely new printing technique had been invented.

Senefelder called his process "chemical printing." He also called it "polyautography" because of its imitative, or autographic, ability to reproduce exactly what was drawn on the stone. The better-known term "lithography" (or stone-printing) originated in France around 1803 and derives from the Greek words lithos (stone) and graphein (to write). The term became so widespread that Senefelder eventually adopted it.

When working in Munich in 1796, Senefelder applied his invention only to the reproduction of texts of his plays, sheets of music, broadsides, and calico fabrics. It was the music publisher Johann André who first considered possible artistic applications of the new process, and began a contractual relationship with Senefelder in 1799. The two partners and their successors established lithography presses in London, Paris, Berlin, and Vienna-- the cities that witnessed the creation of the first artists' lithographs.

British Beginnings

Senefelder spent several months in London in 1800/1801, where he introduced and patented his invention. Philipp André, head of the first London press, solicited major artists to try the new technique. Their prints became part of the important and unprecedented album, Specimens of Polyautography of 1803. Three years later, André's successor, C.J. Vollweiler, published a second edition, from which the finest prints have been selected for this exhibition.

The most well known artist represented in Specimens of Polyautography is the American Benjamin West. As president of the Royal Academy in London, West was the first major artist to draw on a lithography stone. The Angel of the Resurrection, created in 1801 by West, is considered one of the earliest masterpieces of lithography.

The composition is defined in terms of linear patterns of parallel lines and cross-hatching, two drafting techniques used in etching and engraving. The lithograph by Henry Fuseli, A Woman Sitting By the Window, 1802, likewise reveals this artist's reliance on traditional drafting techniques to suggest form and space. Fuseli indicated depth by receding diagonals, and shade by closely spaced parallel lines. The print, however, has the spontaneity of a quick sketch. The lithograph was actually derived from both a drawing of 1800 and an undated painting, making its freshness all the more impressive.[1]

These very early examples of lithography are generally linear, with little modeling and quite imitative of other media, especially pen and ink drawing as well as intaglio printmaking. The earliest lithographers, unsure of the new medium's capacities, depended on established drawing techniques. Only in later years did some artists begin to use the broad strokes of chalk lithography and take advantage of the moody tonality it could evoke over pen lithography.

Although a variety of subjects is found in Specimens of Polyautography including religious and genre scenes, like those by West and Fuseli, mythological scenes, and studies of animals, both wild and domestic, by far the most prevalent subject presented is landscape. One of the earliest and most charming scenes is William Alfred Delamotte's Resting, Men and Dogs under a Big Tree. Delamotte was primarily a watercolorist who specialized in landscapes. He customarily made drawings in pen and ink that he later tinted with applications of colored wash.[2] He used simple, vigorous strokes to enliven the surface of the print, but did not indicate texture, showing the experimental nature of this early lithograph. Nevertheless, Delamotte's landscape, as well as the others included in Vollweiler's edition, set a precedent for the burgeoning of landscape lithography two decades later.

Watercolorists in particular found the new technique similar to their own, and realized they could duplicate their drawings directly on stone without transposing them into another medium, such as aquatint. Because of the durability of the lithographic stone, any number of prints could be pulled with almost no wear on the stone's surface. Yet despite these advantages, lithography in England was slow in gaining popularity.

Innovators in Germany and Russia

Even more than those in Britain, German artists felt the strong influence of Aloys Senefelder. His residence in Munich during the first decade of the 1800s established Munich as the center of German lithography and, because of Senefelder's emphasis on its commercial potential, determined the course of early German lithography as a medium for reproduction. As a result, the majority of early German lithographs are of more historical than artistic significance. For this section of the exhibition we have selected examples by some of the few German artists who anticipated the eventual development of lithography into a fine art. It was not until the 1820s in Germany that artists turned freely to lithography as a creative medium.

An important figure in the growth of German lithography was Hermann Joseph Mitterer, a Munich artist and publisher, who took over Senefelder's press in 1804.[3] Mitterer worked to improve the technical qualities of lithography and to encourage its use by the local artists he sponsored. Between 1805 and 1807 Mitterer published 156 artists' lithographs in a multi-volume set called Lithographische Kunstprodukte.[4] The publication provided its subscribers a variety of lithographs diverse in subject matter and execution.

One of Mitterer's significant achievements was the refinement of crayon lithography which was often coarse in texture. One such early crayon lithograph is Max Wagenbauer's The Waterfall, 1805, which appeared in Mitterer's Kunstprodukte. The coarse grain of the stone's surface appears throughout the image and obscures some of the more delicate details. The print suffers little from this, however, because of Wagenbauer's free handling of the crayon, so remarkable for its time.

Max Wagenbauer's use of the crayon could have greatly influenced the future of German lithography had his prints, and those of other artists like him, been published in larger editions. The editions remained small, however, and the prints known only to few. Today they have become exceedingly rare outside Germany.

Mitterer did much to encourage the talent of another early lithographer, Johann Nepomuk Strixner, who concentrated on fine reproductions of old master paintings and drawings. His first major work, one of the earliest books printed in lithography, was his 1808 copy of Albrecht Dürers christlich-mythologische Handzeichnungen, after a group of drawings Dürer prepared in 1515 for a prayerbook for the Emperor Maximilian. The prayerbook remained incomplete, without text, containing Dürer's pen drawings in the margins. Strixner was able to gain access to the original prayerbook housed in the Royal Library in Munich, where he traced the drawings. The publication of Strixner's faithful copies was popular and established a pattern for book illustration well into the 1850s.[5] The publication made available for the first time to a large audience Dürer's drawings that for three centuries had been viewed only by members and friends of the royal family. Strixner's work demonstrated that lithography could be a high quality reproductive technique.

In 1808 Senefelder published another version of the prayerbook that contained single color prints in red, green, and violet. This edition marked one of the first uses of color lithography that was to dominate the medium by the end of the century. German artists were the first to appreciate the merits of color lithography, no doubt due to Senefelder's early efforts.

Senefelder's color lithograph of the Gothic Letter B from his publication L'Art de la Lithographie of 1819 is a remarkable print.[6] In this case, Senefelder used a separate stone for each of the three colors printed. This innovation freed artists from the more time-consuming task of coloring their prints by hand.

Another version of color lithography was "tint lithography," also invented by Senefelder. In this procedure, two lithographic stones are used, one for the drawn image and another for the background tint. The color for the tint stone was usually buff, beige, or light yellow. Most frequently it was employed as an overall background tone, as in Ferdinand Olivier's series of the seven days of the week.

The technical refinements of German lithographers steadily followed one another. Senefelder began to work in color in 1808; by 1817 he was printing from twelve stones.[7] His trip to Vienna in 1816 brought lithography, particularly color lithography, to the attention of artists there. Most impressed was Josef Lanzedelly, who created two outstanding nine-stone lithographs, Market Scene in Transylvania and Mummery Scene from the "Theurdank," both of 1820. The application of flat, translucent colors suggests that Lanzedelly considered lithography a distinct new medium rather than just another form of reproduction. His work would have been influential had his lithographs been published in large editions. They were not widely distributed, however, and other European countries knew of German lithography chiefly through its reproductions for commercial purposes.

German lithography did find its way to Russia, thanks to the efforts of a Russian foreign minister, Baron von Schilling, who studied lithography when he was posted in Munich. In 1816 he returned to St. Petersburg and opened a lithography workshop. There, one of the court painters, Alexander Orlowski, soon mastered the medium. Orlowski's lithographs captured his forceful style and gained immediate acclaim. His scenes of Persia were popular, and many of them were used as illustrations to Drouville's Voyage en Perse published in 1819. Scenes such as A Persian on Horseback introduced Czarist Russia to the exoticism of the Near East as well as to the medium of lithography. Although Russian genre scenes like A Hired Coachman in Winter, 1820, further popularized lithography, it was chiefly used for illustration and remained a popular though not prominent printing technique for many years.

The Rise of French Lithography in the Romantic Era

Unlike the British, the French quickly took to lithography, thanks to the efforts of three publishers: Gottfried Engelmann, Count Charles-Philibert de Lasteyrie, and François Delpech. By 1816 they had set up shops and had solicited the most notable artists of Paris including Baron Antoine-Jean Gros, Anne-Louis Girodet-Trioson, Carle and Horace Vernet, and Théodore Géricault. French painters rather than French printmakers were the first to try lithography. Perhaps they were intrigued by its ease of handling and paintlike fluidity. These painters imbued lithography with the very aesthetic tenets that were to characterize their own painting and bring about a new era in art: romanticism.

With the decline of neoclassicism and the rise of romanticism in the first quarter of the nineteenth century, artists began to express once private emotions openly in their work. In the most general terms, overt emotionalism replaced stoic impassiveness; vigorous movement replaced static solidity; and emphatic use of color and chiaroscuro prevailed over restrained linear depictions of form. Romantic artists no longer adhered to academic doctrines that codified the work of neoclassical artists. Rather, each artist asserted his independence. Kenneth Clark described this change of attitude as "the revolt of the individual."[8] The spirit of individuality lay firmly at the basis of romanticism. As a result, romanticism may be categorized by no single style, choice of subject matter, or compositional pattern.

One way the romantic artist expressed emotion was by quick movement in his composition and its execution. Rapid, easily discernable strokes of paint, ink, or lithographic crayon conveyed the artist's energy. Lithography offered the artist unparalleled new freedom. The simultaneous development of lithography and romanticism proved to be a fortuitous event in the history of printmaking.

Just as romantic artists chose new techniques, they also depicted new subjects. The Napoleonic legend, with scenes of the emperor and his grande armée, was by far the most popular. The earliest known example is Mounted Lancer, 1816 by Horace Vernet. Its limited gray tonality and obvious debt to traditional drawing techniques reveal its experimental origin. The antiheroic, anonymous nature of this print-- the horse and rider face away from the viewer-- became a favored motif in later years. Horace's father Carle, a highly respected history painter, created his first lithograph when he was almost sixty years old. His keen interest in horses, and in the Near East, introduced other new subjects into the repertoire of romantic artists. Both Vernets were ardent Bonapartists who devoted much of their work to the grande armée. Rather than heralding the glories of the emperor, the Vernets preferred to capture everyday events. Images of military life soon became the leitmotifs of the prints and paintings of many major romantic artists.

Nicholas-Toussaint Charlet created more than one thousand lithographs devoted to the Napoleonic era. Concentrating on scenes of the common soldier, Charlet's prints became the embodiment of French patriotism. His prints often describe the courage and sacrifice of soldiers. Praise for the defeated Napoleon and his soldiers was of great importance to loyal Bonapartists after 1815, when unemployed, poverty-stricken soldiers finally returned to their homes.[9] Charlet's prodigious work in the new medium served to make it popular with the French public. His experimentation broadened the technical range of lithography as well. In French Light Infantry, Rifleman, 1822, Charlet developed the use of chiaroscuro to model his figures. By 1829, he was using a lithographic wash called lavis, applied with a brush, to more subtly define his figures.

Although almost every major French painter worked in lithography, by no means did they all accept the new tenets of romanticism. The lithographs of Jean-Auguste-Dominique Ingres, Girodet-Trioson, Pierre Paul Prud'hon, and Gros all retain neoclassical elements. Yet each artist made a contribution to the development of the medium. In the years to follow, Gros in particular encouraged the growth of lithography through his students, among whom were Charlet, Richard Parkes Bonington, and Paul Huet.[10]

Of all the artists who were interested in lithography in its early years, none mastered the medium as well as the young, gifted Théodore Géricault. As a champion of romanticism, Géricault felt the appeal of popular subjects, such as scenes of English daily life and the Napoleonic legend. Following the British fondness for horses, Geéricault elevated horse portraiture to a new stature, and horses were the subjects he presented in lithography most frequently.

Géricault's early lithographs include the Return from Russia and the Boxers both of 1818.[11] Each is masterfully composed so that the main figures are at once heroic and anonymous. The two English boxers, though opposing forces, are joined by the overlapping of their legs and the alternating use of crayon and pen lithography.[12] In Return from Russia, the central figures of wounded and exhausted soldiers are also presented as monumental but anonymous shapes by their central foreground location and large size. Dignity and despair are clearly conveyed in their poses, the narrative detail of their tattered uniforms, and even reiterated by the stooped posture of their horse. Again, the variation of lithographic techniques draws our attention to these figures.

In 1820, Géricault traveled to England with his friend Charlet. The following year he completed a fine set of twelve lithographs he called Various Subjects Drawn From Life and on Stone, of which five are included in this exhibition. The title of the set indicates two of Géricault's interests: lithography and the depiction of daily life. While providing a chronicle of daily life in England, the set also points out life's paradoxes. Géricault witnessed the effects of the industrial revolution on the poor and impoverished. At the same time he was fascinated by the affluent society which grew from and supported industrial growth. This dichotomy is evident in Various Subjects where, for instance, Géricault has contrasted a group of elegantly dressed dandies in A Party of Life Guards with the blind beggar in The Piper. In like fashion, a group of work horses in Entrance to the Adelphi Wharf is contrasted to a group of show horses in Horses Going to the Fair. This set of prints presents reminders of life's inequities, and fate's arbitrary selection of the fortunate and unfortunate.

Out of the twelve lithographs of Various Subjects, all but one include horses. In the second decade of the nineteenth century, the horse became the very symbol of romanticism. Géricault's love of horses is evident throughout his work. Perhaps his early training under Carle Vernet, who shared his passion, might well have encouraged Géricault's own inclination to depict them, especially in motion.[13] In 1822, he dedicated a whole series to different breeds of horses which he called Lithographic Studies of Horses. Each breed is shown either in its native habitat or within a domestic environment, often being curried by a groom. These genre scenes of horses are among the first to focus on everyday life rather than horse racing or military maneuvers. Géricault's renderings of horses were exceeded by no one outside England, where the only serious school of horse painting existed.

Master Lithographers

Both European and British artists of the 1820s and 1830s witnessed the full acceptance of lithography by their public. Technical refinements and professional printers freed artists to explore the medium in new ways. In this section are shown some of the very finest examples of early lithography up to 1839. Its widespread appeal encouraged the use of lithography for illustrations in books, journals, and even travel guides. Other prints, particularly those of Francisco de Goya, give glimpses into an artist's private world and are independent works of a more personal nature.

In opposition to the Bourbon monarchy in Spain, Goya exiled himself to Bordeaux, France. While there in 1825, he created his four famous master lithographs, Bulls of Bordeaux. Six years earlier, at the age of seventy-three, Goya had learned lithography from the Madrid printer, José Maria Cardano. In his series he recalls scenes of bullfights from memory, returning to the theme of his Tauromaquia, forty-four etchings he created a decade earlier. The Bulls of Bordeaux present haunting images. In each print, a compressed composition pushes all movement up toward the picture plane, bringing it psychologically closer to the viewer. Individual details of the figures are blurred into waves of light and dark passages.

Goya achieved a wide range of tone by working on his lithographic stone much as a painter would on canvas. Goya placed the stone on an easel, and held his crayons as if they were brushes. He first applied an overall gray tone, and then darkened areas he wanted to enrich, or scraped off tone in areas he wished to highlight. Rather than sitting while he worked, Goya walked back and forth in front of his stone to judge its progress. Goya did not sharpen his crayons, preferring the broad effects that dull crayons impart. Goya's highly experimental attempts resulted in a group of twenty-three lithographs so technically and compositionally accomplished that they became ideal prototypes for many younger artists.

One of the most illustrious artists to study Goya's prints was Eugène Delacroix, who made numerous studies after Goya's Caprichos. While visiting London in 1825, Delacroix saw a stage production of Goethe's Faust. He was moved by the play and later created seventeen lithographs to accompany Albert Stapfer's 1828 French translation of the text. Throughout the series, Delacroix relied on a wide tonal range to convey a murky, foreboding darkness from which his figures emerge.

Mephistopheles Appearing to Faust shows the use of a technique called manière noire Delacroix coated most of his stone with a dark crayon to cover the space. He then applied more crayon to the areas he wanted darkest and relied on many short flicks of his scraper to draw out the highlights. His bold handling of lithography is much like Goya's, whose eerie figures also emerge from darkness.

Goethe's text and its illustrations by Delacroix explore a number of interests of romanticism. As Mephistopheles turns Faust the man into Faust the beast, Goethe makes clear his warning that when man uses his gifts for evil intent, he becomes more bestial than the wildest of animals. Delacroix sought a visual equivalent to Goethe's message from a variety of sources. Sharing a prevailing belief that one's soul can be read from one's face, Delacroix studied Johann Caspar Lavater's work on physiognomy. Each of Delacroix's characters portrays a human vice or virtue. To provide authenticity to the scene, he set each one in historically correct surroundings, carefully clothing his figures in medieval costumes. The figures have taken on theatrically exaggerated poses to further heighten the drama.

Goethe was astounded by Delacroix's plates, which he saw in proof states, and was later to exclaim that they surpassed even his conception of the play. Curiously, the bound illustrations did not find an appreciative public, perhaps because they were too advanced for their time. Nevertheless, Delacroix's Faust did establish a tradition in France of deluxe books embellished with lavish illustrations.

Delacroix created some of his most notable masterpieces on stone. In 1829, he produced a pair of prints, Lion of Atlas and Royal Tiger, which reveal his romantic sensibility. Though both animals are shown at rest, they project an inner energy through their intense burning eyes. They lie at ease while in anticipation of new prey. Pure animal energy, emotion, and instinct likewise characterize Delacroix's Wild Horse Coming Out of the Water of 1828.

In 1820 Baron I.J.S. Taylor began to publish a monumental nineteen-volume series called Voyages pittoresques et romantiques dans l'ancienne France. The series illustrates medieval sites and their treasures throughout France. Distinguished artists, including Ingres, Charlet, Géricault, Delacroix, Bonington, and Eugène Isabey contributed to it. Charles Nodier wrote the accompanying text, in which he described each landmark in great detail. The result was a huge travel guide of more than 2,700 landscapes, providing nostalgic tours throughout the French countryside that greatly appealed to the romantic temperament of nineteenth-century Parisians.

The British artist Richard Parkes Bonington was an early contributor to Voyages pittoresques, with his submission of fifteen lithographs. By far the best known is The Street of the Great Clock, Rouen, 1824 which was the first plate he presented to Baron Taylor. Rouen's clock tower, dating circa 1450, and the surrounding sixteenth-century buildings had been a major tourist attraction for centuries. The Rouen clock itself dates from the 1390s. Local legend maintains that it is the oldest clock in existence.[14] The mystique of this location is cleverly preserved in Bonington's rendering. With delicate gradations of tone, Bonington has recorded the architectural monuments that characterize Rouen. The solidity of the buildings stabilizes the composition, while a misty atmosphere moves up through the streets and lends mystery to the scene.

Bonington was one of the first artists working in France to have been exposed to British landscape painting and its stress on light and atmospheric conditions. He brought this appreciation of British landscapes to France where it greatly influenced French romantic painting and printmaking. Bonington did not intend merely to illustrate a locale; he wanted to convey its ambiance, to enliven the scene so that his view was not strictly cartographic. A major source for this kind of dramatic landscape was the Paris Salon of 1824 in which a number of paintings by the British artist John Constable were exhibited. Constable recorded the effects of light and atmosphere with loose brushwork. Much like the seventeenth-century Dutch landscape artists before them, nineteenth-century romantic artists no longer wished to structure a landscape after an academic prototype as a backdrop for an historical event, but rather to evoke a certain sentiment or mood. Bonington was quick to appreciate Constable's free handling of paint and interest in environmental conditions.

After the Salon of 1824 and the introduction of British landscape to Paris, artists looked not only to England but to Holland as well for inspiration. French artists frequently traveled to both countries to study; those artists who did not travel could find British travel guides and Dutch landscape prints readily available in Paris.[15] Bonington's lithographs for Baron Taylor reflect these international influences and distributed them throughout France.

Among the artists with whom Bonington worked were Delacroix, Isabey, and Huet. Bonington met Delacroix around 1816 while the two were copying paintings in the Louvre. Bonington worked beside Huet in Gros' atelier where they were both introduced to lithography; and in 1825 Bonington toured Normandy with Delacroix and Isabey.

Like that of Bonington, the work of Isabey clearly shows the influence of northern landscape painting and printmaking. He, too, contributed a number of lithographs to *Voyages pittoresques* that are of exceptional beauty. One such print, *Church of Saint-Jean, Thiers*, 1831 is in the volume dedicated to the region of Auvergne. The panoramic view of the medieval church balanced atop a precipice is dark, moody, and poetic, recalling the dramatic seventeenth-century views of the Dutch artist Jacob van Ruisdael. Still known chiefly for his landscapes and seascapes, Isabey repeated the subjects he favored for his paintings in his lithographs. His treatments of marine scenes are equally dark and moody, allowing the forces of nature to predominate.

By the 1830s landscape had become a popular theme for a number of French artists. Many of them moved to the country to be closer to nature. Barbizon, a small wooded village outside of Paris, became their center. Popular journals soon included landscapes in their illustrations. *L'Artiste*, founded in 1830, became the forum for romantic artists as it publicized contemporary events and included new prints in each issue. Two of its regular contributors were Paul Huet and Jules Dupré, whose works herald the beginning of the Barbizon school.

Huet's lithograph *View of the Chateau d'Eu* was published in *L'Artiste* in 1834. It is a reproduction of an earlier painting commissioned by the Duke of Orléans. British and Dutch influences are apparent in the turbulent sky and clouds that form shadows on the hills below them. Huet was most interested in the fleeting effects of nature.

With his mastery of the lithographic crayon he achieved a multi-textured surface in his prints, and reveals a greater refinement and a more lyrical approach than Isabey's. Huet executed just over fifty lithographs between 1829 and 1836, devoting much of his time to printmaking.

By contrast, Dupré produced only eight lithographs in his career, all of which were published in the first issues of L'Artiste. In 1834 he visited England where he saw many works by Bonington and Constable. Their influence is evident in Dupré lithographs, such as View in England of 1836.

Barbizon artists opposed the fast pace of modern life and clung to nature as their symbol of permanence. They did not idealize nature, but presented it with only occasional vestiges of civilization. To Barbizon artists modern life and nature were antithetical.

Lithography was the perfect medium for a nineteenth-century artist to quickly capture a thought. Spontaneity was important to an artist who relied on his emotions and senses as impetus. Wanting to describe the world around him, he insisted on artistic freedom so that he could follow his own inclinations.

The development of lithography on the Continent and in England was the result of new interactions between artists and publishers. The first British works in Specimens of Polyautography brought about a burst of enthusiasm which later waned until the lithographs of Gericault and Bonington appeared. The rise of romantic landscape lithography continued with each succeeding volume of Voyages pittoresques that was published over the course of five decades and provided a visual documentation of lithography's development. Voyages pittoresques fostered the interaction between British and French artists for whom romanticism became an international movement. German publishers, however, kept a tight rein on the artists they patronized. Not until the 1820s did most German artists truly consider lithography a suitable medium for their own original work. By contrast, French publishers from the very start encouraged the finest artists to record their drawings on stone. The nineteenth century witnessed a surge of creativity worldwide of which lithography was a part.

1. Felix Man, *Artists' Lithographs* (New York, 1970), 17.

2. Christine Swenson, *Charles Hullmandel and James Duffield Harding. A Study of the English Art of Drawing on Stone, 1818-1850* [exh. cat. Smith College Museum of Art] (Northampton, 1982), 15.

3. Michael Twyman, *Lithography: 1800-1850* (New York, 1970), 19.

4. Twyman 1970, 20.

5. Senefelder himself was the publisher; see A. Hyatt Mayor, *Prints and People* (New York, 1971), unpaginated.

6. *L'Art de la Lithographie* was one of many publications demonstrating the techniques of lithography. Also on view is the seminal treatise by Aloys Senefelder, *Vollständiges Lehrbuch der Steindruckery*, 1818.

7. Man 1970, 52.

8. Kenneth Clark, *The Romantic Rebellion* (London, 1973), 32.

9. Phillip Dennis Cate, *Circa 1800: The Beginnings of Modern Printmaking* [exh. cat. Rutgers University Art Gallery] (New Brunswick, 1981), 17.

10. *Early Lithography: 1800-1840* [exh. cat. Brown University] (Providence, 1968), unpaginated.

11. Géricault probably learned about boxing through a British postcard, as the sport had not yet been introduced into France; see A. Hyatt Mayor, *Prints and People*.

12. Géricault used pen on the upper half of the black man and the lower half of his white opponent, and chalk on the lower half of the black man and upper half of his white opponent; see François Bergot, "Le blanc et le noir, ou la vérité romantique de Géricault," *Oeil*, May 1982, 28.

13. Phillippe Grunchec, *Master Drawings by Gericault* [exh. cat. International Exhibitions Foundation] (Washington, 1985), 24-25.

14. *Early Lithography*.

15. Robert Herbert, *Barbizon Revisited* [exh. cat. Museum of Fine Arts] (Boston, 1962), 17.

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WORKS IN THE EXHIBITION

Entrance Panel

Front: Francisco de Goya
Spanish, 1746-1828
Bulls of Bordeaux: Bullfight in a Divided Ring, 1825
National Gallery of Art, Washington
Gift of W.G. Russell Allen 1941.1.168

Back: Johann Nepomuk Strixner
German, 1782-1855
Men Fighting and An Angel with a Censer (after Albrecht Dürer) from Albrecht Dürers christlich-mythologische Handzeichnungen, 1808
Collection of Mr. Leonard B. Schlosser

Johann Nepomuk Strixner
German, 1782-1855
An Orchestra (after Albrecht Dürer) from Albrecht Dürers christlich-mythologische Handzeichnungen, 1808
Collection of Mr. Leonard B. Schlosser

Bookcase

Aloys Senefelder
German, 1771-1834
Title page from Vollständiges Lehrbuch der Steinddruckerey (The Complete Instruction Book of Lithography), Volume I, 1818
Collection of Mr. Leonard B. Schlosser

Aloys Senefelder
German, 1771-1834
Frontispiece and title page from Vollständiges Lehrbuch der Steindruckerey (The Complete Instruction Book of Lithography), Volume II, 1818
Collection of Mr. Leonard B. Schlosser

Aloys Senefelder
German, 1771-1834
L'Art de la Lithographie: Gothic Letter B, 1819
National Gallery of Art, Washington
Rosenwald Collection 1980.45.1283

Nicolas-Henri Jacob
French, 1782-1871
L'Art de la Lithographie: To the Glory of Aloys Senefelder, 1819
National Gallery of Art, Washington
Rosenwald Collection 1980.45.1284

Room I: British Beginnings

Henry Fuseli
Swiss, 1741-1825
Specimens of Polyautography: The Rape of Ganymede, 1804
National Gallery of Art, Washington
Rosenwald Collection 1947.7.111

Henry Fuseli
Swiss, 1741-1825
Specimens of Polyautography: A Woman Sitting by the Window, 1802
National Gallery of Art, Washington
Rosenwald Collection 1947.7.140

Benjamin West
American, 1738-1820
Specimens of Polyautography: Angel of the Resurrection, 1801
National Gallery of Art, Washington
Rosenwald Collection 1947.7.135

James Barry
Irish, 1741-1806
Specimens of Polyautography: Eastern Patriarch, 1803
National Gallery of Art, Washington
Rosenwald Collection 1947.7.142

Thomas Barker
British, 1769-1847
Specimens of Polyautography: Tilemakers, 1803
National Gallery of Art, Washington
Rosenwald Collection 1947.7.126

Raphael Lamar West
British, 1769-1850
Specimens of Polyautography: Study of a Tree, 1802
National Gallery of Art, Washington
Rosenwald Collection 1947.7.127

George Samuel
British, active c.1784-c.1824
Specimens of Polyautography: Study of an Old Oak Tree, Water on Right, a Man on Left, 1806
National Gallery of Art, Washington
Rosenwald Collection 1947.7.115

William Alfred Delamotte
British, 1775-1863
Specimens of Polyautography: Resting, Men and Dogs under a Big Tree, 1802
National Gallery of Art, Washington
Rosenwald Collection 1947.7.145

Henry Bernard Chalon
British, 1770-1849
Specimens of Polyautography: Wild Horses, 1804
National Gallery of Art, Washington
Rosenwald Collection 1947.7.119

Thomas Stothard
British, 1755-1834
Specimens of Polyautography: The Lost Apple, 1803
National Gallery of Art, Washington
Rosenwald Collection 1947.7.136

Innovators in Germany and Russia

Max Josef Wagenbauer
German, 1744-1829
The Waterfall, 1805
National Gallery of Art, Washington
Ailsa Mellon Bruce Fund 1981.31.1

Max Josef Wagenbauer
German, 1744-1829
River Landscape with Two Beavers, 1807
National Gallery of Art, Washington
Ailsa Mellon Bruce Fund 1983.63.1

Domenico Quaglio
German, 1786-1837
Gothic Cloister, 1808
National Gallery of Art, Washington
Ailsa Mellon Bruce Fund 1986.18.5

Ferdinand Olivier
German, 1785-1841
Seven Landscapes from Salzburg and Berchtesgaden: Monday-Rosenecker Garten near Salzburg, 1823
National Gallery of Art, Washington
Rosenwald Collection 1950.17.214

Ferdinand Olivier
German, 1785-1841
Seven Landscapes from Salzburg and Berchtesgaden: Tuesday-Mountain Fortress Salzburg at Noontime, 1823
National Gallery of Art, Washington
Rosenwald Collection 1950.17.215

Alexander Orlowski
Russian, 1777-1832
A Hired Coachman in Winter, 1820
National Gallery of Art, Washington
Ailsa Mellon Bruce Fund 1980.3.4

Ferdinand Olivier
German, 1785-1841
Seven Landscapes from Salzburg and Berchtesgaden: Wednesday-Footpath on the Mönchsberge near Salzburg, 1823
National Gallery of Art, Washington
Rosenwald Collectin 1950.17.216

Ferdinand Olivier
German, 1785-1841
Seven Landscapes from Salzburg and Berchtesgaden: Thursday-Berchtesgaden and the Watzmann Mountain, 1823
National Gallery of Art, Washington
Rosenwald Collection 1950.17.217

Alexander Orlowski
Russian, 1777-1832
A Persian on Horseback, 1820
National Gallery of Art, Washington
Ailsa Mellon Bruce Fund 1980.3.2

Josef Lanzedelly
Austrian, 1774-1832
Market Scene in Transylvania
(after Franz Neuhauser the Younger), 1820
National Gallery of Art, Washington
Rosenwald Collection 1980.45.920

Josef Lanzedelly
Austrian, 1774-1832
Mummery Scene from the "Theurdank", 1820
Collection of Mr. Leonard B. Schlosser

Room II: The Rise of French Lithography in the Romantic Era

Carle Vernet
French, 1758-1836
Carabinier Mounting a Horse
National Gallery of Art, Washington
Rosenwald Collection 1947.7.187

Pierre Paul Prud'hon
French, 1785-1823
Reading, 1822
National Gallery of Art, Washington
Rosenwald Collection 1980.45.1173

Nicholas-Toussaint Charlet
French, 1792-1845
French Light Infantry, Rifleman, 1822
National Gallery of Art, Washington
Rosenwald Collection 1943.3.2779

Nicholas-Toussaint Charlet
French, 1792-1845
Seated Turk, 1825
National Gallery of Art, Washington
Andrew W. Mellon Purchase Fund 1978.95.1

Jean-Auguste-Dominique Ingres
French, 1780-1867
Four Portraits, 1815
National Gallery of Art, Washington
Gift of W.G. Russell Allen 1941.1.169

Anne-Louis Girodet-Trioson
French, 1767-1824
Coupin de La Couperie, 1816
National Gallery of Art, Washington
Rosenwald Collection 1964.8.1042

Antoine-Pierre Mongin
French, 1761/1762-1827
Oak Tree, 1816
National Gallery of Art, Washington
Ailsa Mellon Bruce Fund 1980.3.1

Baron Antoine-Jean Gros
French, 1771-1835
The Chief of the Mamelukes on Horseback, 1817
National Gallery of Art, Washington
Rosenwald Collection 1964.8.1053

Nicholas-Toussaint Charlet
French, 1792-1845
French Light Infantry, Carabinier, 1822
National Gallery of Art, Washington
Rosenwald Collection 1943.3.2780

Théodore Géricault
French, 1791-1824
Various Subjects Drawn from Life and on Stone:
A French Farrier, 1821
National Gallery of Art, Washington
Rosenwald Collection 1943.3.4617

Théodore Géricault
French, 1791-1824
Boxers, 1818
National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon 1985.64.169

Théodore Géricault
French, 1791-1824
Various Subjects Drawn from Life and on Stone: The Piper, 1821
National Gallery of Art, Washington
Rosenwald Collection 1953.6.68

Théodore Géricault
French, 1791-1824
Various Subjects Drawn from Life and on Stone: *A Party of Life Guards*, 1821
National Gallery of Art, Washington
Ailsa Mellon Bruce Fund 1981.16.1

Théodore Géricault
French, 1791-1824
Return from Russia, 1818
National Gallery of Art, Washington
Rosenwald Collection 1951.10.450

Théodore Géricault
French, 1791-1824
Various Subjects Drawn from Life and on Stone: *Entrance to the Adelphi Wharf*, 1821
Private Collection

Théodore Géricault
French, 1791-1824
Cart Filled with Wounded Soldiers, 1818
National Gallery of Art, Washington
Ailsa Mellon Bruce Fund 1980.35.2

Carle Vernet
French, 1758-1836
Lithographic Printing House of F. Delpech
National Gallery of Art, Washington
Rosenwald Collection 1964.8.1702

Théodore Géricault
French, 1791-1824
Various Subjects Drawn from Life and on Stone:
Horses Going to a Fair, 1821
National Gallery of Art, Washington
Ailsa Mellon Bruce Fund 1981.93.1

Bookcase:

Théodore Géricault
French, 1791-1824
Arabian Horse from *Etudes de Chevaux*, 1823
National Gallery of Art, Washington
Print Purchase Fund (Rosenwald Collection) 1967.16.1

Horace Vernet
French, 1789-1863
Mounted Lancer from *Recueil d'Essais Lithographiques*, 1816
National Gallery of Art, Washington
Rosenwald Collection 1964.8.707

Room III: Master Lithographers

Eugène Delacroix
French, 1798-1863
Mephistopheles Appearing to Faust from Johann Wolfgang von Goethe's Faust, 1827
National Gallery of Art, Washington
Andrew W. Mellon Purchase Fund 1976.46.1

Paul Huet
French, 1803-1869
View of the Château d'Eu, 1834
National Gallery of Art, Washington
Dr. and Mrs. Ronald R. Lubritz Fund 1976.9.12

Jules Dupré
French, 1811-1889
View in England, 1836
National Gallery of Art, Washington
Rosenwald Collection 1943.3.3450

Eugène Delacroix
French, 1798-1863
Weislingen Attacked by the Forces of Goetz, 1836
National Gallery of Art, Washington
Rosenwald Collection 1946.21.279

Eugène Delacroix
French, 1798-1863
Lion of Atlas, 1829
National Gallery of Art, Washington
Pepita Milmore Memorial Fund 1978.16.1

Eugène Delacroix
French, 1798-1863
Royal Tiger, 1829
National Gallery of Art, Washington
Pepita Milmore Memorial Fund 1978.16.2

Eugène Delacroix
French, 1798-1863
The Battle of the Giaour and the Pacha, 1827
National Gallery of Art, Washington
Rosenwald Collection 1946.11.46

Eugène Delacroix
French, 1798-1863
Wild Horse Coming out of the Water, 1828
National Gallery of Art, Washington
Andrew W. Mellon Fund 1975.67.1

Francisco de Goya
Spanish, 1746-1828
Bulls of Bordeaux: Picador Caught by a Bull, 1825
National Gallery of Art, Washington
Gift of W.G. Russell Allen 1941.1.166

Francisco de Goya
Spanish, 1746-1828
Bulls of Bordeaux: Spanish Entertainment, 1825
National Gallery of Art, Washington
Gift of W.G. Russell Allen 1941.1.167

Francisco de Goya
Spanish, 1746-1828
Bulls of Bordeaux: The Famous American, Mariano Ceballos, 1825
National Gallery of Art, Washington
Gift of W.G. Russell Allen 1941.1.165

Francisco de Goya
Spanish, 1746-1828
Bull Attacked by Dogs
National Gallery of Art, Washington
Rosenwald Collection 1947.7.63

Eugène Isabey
French, 1803-1886
Ship Repair at Low Tide, 1833
National Gallery of Art, Washington
Rosenwald Collection 1951.16.51

Eugène Isabey
French, 1803-1886
Church of Saint-Jean, Thiers, 1831
National Gallery of Art, Washington
Rosenwald Collection 1950.16.83

Eugène Isabey
French, 1803-1886
Return to Port, 1839
Mr. and Mrs. David P. Tunick

Richard Parkes Bonington
British, 1801-1828
The Street of the Great Clock, Rouen, 1824
National Gallery of Art, Washington
Rosenwald Collection 1951.16.19

Richard Parkes Bonington
British, 1801-1828
The Great Clock Tower, Evreux, 1824
National Gallery of Art, Washington
Rosenwald Collection 1943.3.2076

Richard Parkes Bonington
British, 1801-1828
Lake Lomond, 1826
National Gallery of Art, Washington
Ailsa Mellon Bruce Fund 1975.34.62

James Ward
British, 1769-1859
Marengo, 1824
National Gallery of Art, Washington
Ailsa Mellon Bruce Fund 1983.64.1